[p.44a]

394 from him. Wicks are attached to nails in a wheellike frame and are then dipped repeatedly in liquid wax until the candles reach the desired thickness. The frame is suspended from the ceiling by a rope.

Paper flowers.—The women of one rather
● 532 large household make paper flowers for funerals and paper ornaments for weddings. It was impossible to establish satisfactory contacts to learn details.

Blacksmithing.—Cherán has one reputed
326 blacksmith. The individual concerned was never found at home, nor could any details concerning his techniques be learned.

Baking.—A baker of sweetened breads (*pan*
256 *dulces*) established himself in Cherán in 1943.
438 He baked daily in a regular local oven belonging to one of the wealthier storekeepers. The bread was sold with the aid of a boy, who carried it about town in a big basket hat such as is used in Mestizo towns in the neighborhood. Information on sales was refused, but probably they were between $10 and $12 a day at three breads for 5 centavos. Expenses each day were 1 *arroba* (25 pounds) of flour, $3.62; 1 kilo (2.2 pounds) of lard, $1.50; 3 kilos of sugar, $1.08; or a cash outlay of $6.20, plus the labor of baker and vendor. This does not take into account the firewood for heating the oven. Profits evidently at best hardly justify the secrecy shown.

Fireworks.—At least one man in Cherán
389 makes fireworks, both *cohetes* (explosive rockets) and *castillos* (set pieces built about a tall pole). The one man interviewed was born in Pichataro (which suggests he may be Mestizo in origin, although he apparently regards himself as a Tarascan) and learned the trade from his father.

Materials used in the manufacture of *cohetes* are niter, chlorate, sulfur, paper, agave fiber cord, and shakes. The worker interviewed makes *cohetes* only on order. He by no means supplies all the Cherán market.

Castillos likewise are made only on order. It is a general rule that *castillos* be bought outside the town, so the Cherán *cohetero* has never made a *castillo* for a Cherán fiesta. In 1940 he made *castillos* for San Felipe, Cheranástico, Ahuiran, and Pichataro.

Materials for *castillos* are necessarily quite

[p.446]

389 elaborate, as they require fuses of various speeds, different colors of fire, and slow-burning types of powder. As handbooks exist for this type of manufacture and supply houses also furnish information to their patrons, it was felt that detailed inquiry into techniques was not worth while. The *cohetero* usually receives a small advance payment—5 to 15 pesos—when he accepts an order. He receives no further payment until the *castillo* is burned. Should [686] there be a failure, not only may the *cohetero* fail to receive his pay, but he may be jailed and fined.

Stonecutting.—Several men do stonecutting 324 on a part-time basis. Doorsills and bases for door posts and pillars are the major products, although some men also make grinding stones for *nixtamal* mills. A fine-grained gray lava from the barranca north of town is the most-used material. Tools include an iron-headed hammer, weighing about 2 pounds, steel chisels, and a pair of calipers. Stones for the *nixtamal* mills are made in pairs and are about a foot in diameter and 6 to 8 inches thick. About 3 days are required to make a pair.

Tanning.—The only full-time tanner of hides 281 in Cherán is a native of Aranza, who moved to Cherán because of the better water supply. He has a house and lot on the east side of town beside the aqueduct. Most of his work is done on hides brought him by shoemakers and *guarache* makers. Such work is charged for on a fee basis.

A man and his uncle also tan hides on a part-time basis. They are primarily farmers and do relatively little of the tanning in Cherán.

Cowhides are tanned with oak bark. The process takes 20 to 30 days, mostly occupied with soaking the hides in the tanning mixture. Sheepskins, used for inner soles of shoes, must be put through a lye bath, scraped, and then soaked with oak bark. A batch of five or six sheepskins requires 2 days' labor and about 8 days' soaking.

The principal equipment consists of a number of large hollow logs for soaking the hides.

Lacquer.—One woman learned lacquer mak- 532 ing in Uruapan. She works fairly steadily, producing a typical Uruapan black-background lacquer with floral designs in four or five colors. She sells all her product in Cherán.

[Text continues on page 46 a]

1:Beals E-5 (1940-1941)1946 NU34 Tarasco NU34

295 *Shoemaking.*—One master shoemaker with two apprentices makes shoes of locally produced leather. The apprentices get no pay, working from 6 months to a year in order to learn the trade. The master shoemaker learned in the same way. The techniques present no unusual points of interest.

Equipment includes a sewing machine, lasts, knives, and awls. The master shoemaker not only must know his trade, but also he must be able to judge hides and tanning and be a good buyer. Only a portion of the Cherán demand is supplied locally, and many consider the local shoes inferior to those from outside.

At least three men make *guaraches* to order on a part-time basis. *Guarache* making does not require a sewing machine, and the capital required is small. Most *guaraches* are imported. The type is described in connection with clothing.

Rope and twine.—One man makes kite strings
283 during the kite season in March. No interview could be secured with this man. Another man specializes in horsehair lead ropes and maguey fiber *riatas*. A fairly complex twisting device is used (fig. 10).

Hair brushes.—One family of four makes its
303 entire living by manufacturing brushes of *raiz de paja*. The family collects its own raw materials and dries the roots. Brushes are made by fastening bunches of root in metal rings of about 1-inch diameter, then trimming the ends off square.

Masks.—One family makes wooden masks to
532 order, charging about 2 pesos a piece. The workmanship is very poor and most masks are
[438] bought in other towns, especially Sevina and Cheranástico. The local masks are cheaper and much easier to buy, but most people would go to considerable trouble to get the out-of-town product.

SPECIALIZED SERVICE OCCUPATIONS

463 A number of occupations are characterized by the selling of services requiring specialized knowledge rather than the sale of goods transformed from raw material. Certain types of trading occupations, such as storekeeping, could logically be included here, but their consideration is deferred to the section on economics. Other skilled specialists dealing in purely

1:Beals E-5 (1940-1941)1946 NU34 Tarasco NU34

In times of famine, acorns are cooked like maize for *nixtamal* (boiled with lye or wood ashes), ground, and made into *gordos*.

A special "bread" of maize is used as an offering at the house altar. This is made of maize toquera (halfway between green and mature corn) cooked like *nixtamal*, ground, and shaped. It is cooked first on the *comal* and then hardened by placing it on embers. This bread is never eaten but is hung from strings in front of the altar. The shapes include quadrupeds, both with and without horns, crescent moons, and, most interesting of all, hearts represented in pre-Hispanic style.

In Parícutin a few divergences may be noted. Most people eat atole flavored with nuríte, without sugar, salt, or chile every morning. The wild crab apple is not eaten at all. The diet of many poor people consists almost wholly of atole and tortillas with chile sauce; this is spoken of as "eating dry," "*se come a secas.*"

In San Juan Parangaricutiro, the Mestizoized *cabecera* for Angáhuan and Parícutin, the favorite atole is *atole de grano*, made of tender green maize, seasoned with green chile and an herb called *anisillo*. The atole is colored green with ground squash leaves. This atole is made especially during Holy Week. (Because of the lower elevations, the region of San Juan has green maize much of the year.) Wheat bran is used to make a type of *gordos*. Pulque, mixed with chile sauce, is drunk during the rainy season. *Agua miel* without flavoring is drunk also.

EATING CUSTOMS

Eating habits seem to vary little from town to town. In Cherán food is served on tables only on special occasions by the more sophisticated, especially when an outsider is present. Usually, the persons being served sit on low stools or benches, holding the main dish in their hands. Tortillas, tamales, salt, and other foods or condiments are placed in baskets or dishes on the floor.

Generally the women eat last, but this is primarily due to the necessity of constantly warming or cooking tortillas rather than to any feeling of propriety. If there be more than one woman in the household, one or more may begin to eat with the men after the rush of

1:Beals E-5 (1940-1941)1946 NU34 Tarasco NU34
[p.118a]

454 accumulated a substantial contribution without
358 feeling the drain on their finances. In this way the priest accumulated enough money to rebuild the altar and the choir loft as well as make other improvements.

454 This procedure would have amounted to little more than a clever money-making scheme had not the priest projected it much more deeply into Cherán life. At the same time he gave the pig banks to the adults, he gave smaller banks to all the children. The children he instructed, not to save money for the church, as one might expect, but to accumulate their centavos so that when a fiesta came along they would have money to buy what they wanted and have a good time. The result of this procedure was that today the majority of Cherán residents, both adults and children, each has his bank, in which he accumulates small change, and the habit of saving, usually for some specific end, has become quite common in the town. A
[323 regular part of the pottery stocks brought to
532] Cherán at fiestas are pottery banks, now made not only in the shape of pigs but in the shape of many other animals, with a frequent touch of the fantasy and caricature which characterize Tarascan modeled pottery.[33]

THE PRIEST AND THE CHURCH ORGANIZATION

793 The priest, of course, is appointed by the Bishop in Zamora. At the time the study began, the resident priest had been some years in Cherán and evidently was popular and well-liked. Shortly afterward he was transferred to another parish, and considerable efforts were made to persuade the Bishop to change his mind about the appointment. A petition was also circulated and taken to the Bishop. Considerable feeling was generated by the Bishop's adamant stand on the matter, and for several weeks no request was made for a new priest in hopes of getting a return of the former priest. When the old priest returned for a visit and to settle some business affairs, the entrance to the residence was ornamented with flowers and pine

[177] [33] The pig bank, as is well known, was introduced to Mexico by the wife of the late Ambassador Morrow. Those interested in making anthropology a predictive science might well be somewhat nonplussed by the devious, even fantastic, route by which the pig bank and the savings idea were transmitted to Cherán and became a part of Cherán culture.

796 794 same duties, but the *colector* is the superior of the two. Their duties are to select and supervise the kéŋi and the matters of the church. The day-to-day expenses involved they must pay out of their own pockets (despite the charges against the *cabildo* to be reviewed later, no one denied this expenditure by the *prioste* and *colector*). The two officers receive the gifts of maize and wheat made to the church and give them to the priest, who in turn entrusts them to the kéŋi.

The kéŋi is selected by the *colector*. For 1 year he lives in a house on the church grounds (probably formerly in the hospital before it fell to ruins), cares for the church property and the stores of the priest, rings the church bells every noon, runs errands for the *colector*, and does any odd jobs he may be assigned. After 1 year he does not become a member of the *cabildo* but retires to private life.

During his year of office, the *colector* has to provide the kéŋi with the maize he needs for his family and some money for minor expenses. Usually the kéŋi is a man who has a grown son or a brother to look after his affairs for the year. Among the public outside of the church group it is not regarded as a great thing to be a kéŋi. The church group, on the other hand, make a good deal of the individual. Moreover, it is believed that the service is rendered to God and will bring recompense in the future life. The offices of kéŋi, *prioste*, and *colector* change each year on December 8. The main ceremonies circle about the change of kéŋi.

At one time the kéŋi began in the month of November to visit the *carguеros* of the saints belonging to the *cabildo* every Saturday early in the morning, accompanied by musicians. The *carguеros* served *posole*. By December 8, the kéŋi had visited all the saints, saying farewell to them. On this date a large lantern was suspended from a pole outside the house of the kéŋi and remained until the ceremonies of changing the kéŋi were concluded.

For the change of office, both the old kéŋi and the new provide themselves with "old men" or *viejos*. These are men dressed in an overcoat and with a cane. They carry a little bell adorned with flowers, wear a small hat, and a [532] wooden *viejo* mask (a wooden mask carved to represent an old man with a long white beard).

[p.147b]

535 of the *carguero* of the Three Kings, where they danced
538 in the afternoon. Then they went to eat at the
carguero's house. After they finished eating dinner,
786 they danced and then went to the house of the new
carguero for the Holy Child where they danced until
the evening. Then they came back to the *carguero's*
house to eat supper. Then they separated after supper.

December 27. This morning they danced at the *carguero's* house and then they went to the house of the *carguero* of San Isidro. From there they went to the house of [the *carguero* of] San Rafael. Then they went to the *carguero's* house for dinner, after which they danced. From there they went to the priest's house where they danced in front of the priest. Then they danced in front of Don Emilio's store where they were given fruit.

UNORGANIZED CHRISTMAS DANCES

535 A number of dance groups often appear at or
786 before Christmas. Collectively they are known as the *melebris*, the masqueraders. Formerly, they appeared about 10 days before Christmas Eve and then appeared every third night until December 24. Of recent years they have been forbidden because the various groups often arrived at the same house and then they would fight. In 1940 a few masqueraders were out but they went mainly to houses in their own *barrio* for fear the police might catch them.

Three types of dancers appear. First are the čúrikua anápu turíča or sakíč, "the negroes who go out at night." This group wears ordinary clothing but with the crown of the hat decorated with cut papers representing ribbons streaming out behind. Dancers of this group also wear paper ornaments on the front and back of their clothing. They have guitar and drum music and dance a *zapateada*, that is, a sort of *jarabe tapatio* dance.

The second group is the t'aɨé aríriča, the dancing old men. The word "aɨí" also means a person who talks too much and who certainly does not speak the truth. This group dresses
●[532] like old men; the members wear a long overcoat and a black wooden mask with the beard represented. The masks are similar to those worn by the negroes of Uruapan. Some of the dancers are also dressed as women. They have five or six stringed instruments. No data were collected on the type of dance.

The third group is the apáčiča or the *salvajes* or *negritos salvajes* (Apaches, savages, or negro savages). They paint their faces to resemble the negrito masks but wear no masks. Rooster

1:Beals E-5 (1940-1941)1946 NU34 Tarasco NU34
[p. 150a]

were reasons why the *carguero* felt it would be politic to ask five different families.) The *viejos* were mostly young men, but married men participated in this dance. They wore *vestido de catrín*, "city dress," including a long black overcoat for preference, a felt hat with a colored ribbon for the hat band and artificial flowers attached, a muffler, a handkerchief about the head, shoes, and a well-made white wooden mask with black or golden beard, the features being very European.

The kings also wore masks; one was white, one rose-colored, and one black (one of the images of the Three Kings is also black). They also wore a long white wig surmounted by a crown, each one different; a long, intentionally ragged cape of colored material (really a smock in 1940); petticoats or trousers of rayon with cotton trousers underneath; rose-colored cotton stockings; and shoes (although they could wear *huaraches* or sandals). The kings merely sit or stand and do not dance. The shepherdesses are dressed in the same fashion as those for the *negrito* dance.

The dancers provide their own costumes. The cost of a *viejo* costume is as follows:

Mask ($1.50 to 2.50, rent; $5, purchase)	$ 2.50
Hat	2.00
Overcoat	3.00
Pants and vest	2.50
Muffler	1.50
Incarchs (hat band?)	.50
Flowers	1.50
Shoes	$6.00–$10.00
Shirt	5.00
Necktie	.50
Total (with shoes, $25–$29)	$19.00

All the items listed above are for rent except the shirt, which is purchased. If the dancer had no shoes, he normally bought a pair.

The local masks are expensive and are regarded as inferior. Those from Sevina and Cheranástico are said to be cheaper and better. The masks of the kings in 1940 were inferior local products; good masks had been ordered from Sevina but did not arrive in time.

The early part of the dance is really a recitation. The *viejos* form in two files, each with a shepherdess at each end (two at one end in 1940), with the three kings facing the files at

1:Beals E-5 (1940-1941)1946 NU34 Tarasco NU34
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535 796 [532] known as the caballita uaiárica dance of the little horses. The figures of horses are made of withes from certain plants, with openings in the middle in which the girls stand. The head is made so it can move, and the dance consists mostly of the girls standing and moving the horses' heads in time to the music. Again, little attention is paid to the dance, and the *carguero* often does not arrange to have it performed.

In connection with the fiesta of the Virgin of Guadalupe, the *carguero* ordinarily arranges a dance known as the uáris. The dancers consist simply of unmarried girls and young women who dress in the traditional costume but perhaps with a few more ornaments than usual. They dance the usual Cherán fiesta dance in the streets.

DANCES IN OTHER TOWNS

Only a few dances were observed or learned of in other towns. The *pastorela* of Capacuaro was the most thoroughly studied, but the data remain superficial and unrelated to the ceremonial setting. The dancers are connected with the *carguero* for the December 25th ceremonies. A pole is erected in his patio with a large paper lantern suspended from the top (this is done by the kéri at Cherán, but use of this term was denied at Capacuaro) and a stage is erected at one end of the patio on which some of the *relatos* are given. The house is also decorated with paper flowers and pine boughs. A table altar on the porch has a *creche* with miniature figures. The dancers appear for 3 days at Christmas and again on January 1. On Christmas Eve it is claimed that they perform a very long *colloquio*, lasting 18 hours without repetition, on the stage at the *carguero's* house. Doubt of this statement seems indicated.

292 535 796 The dancers consist of between 35 and 40 *rancheritas* and *rancheritos*, boys and girls of 8 to 12. In addition, there were two "hermits" or *hermitaños*, dressed as friars with gray robes and a conical cap. They wore a rosary and carried a whip, serving, among other functions, as police (pl. 6, upper right). Two *Europeos* [532] were dressed in white wooden masks with long blonde wigs of goat hair, citified clothes, and boots (pl. 6, lower right). Three "devils" or

585 The exchange of clothing for bread now began. The father and mother of the groom were the object of most attention and every effort was made to keep giving them clothing too rapidly for them to remove it. Each donor placed the garment on the recipient. Occasionally the father would succeed in getting away and dash into the house where he would remove it all. Despite this, at one time he wore about six shirts and four or five pairs of extra *calzones* (trousers). Three or four times during this procedure, the groom came hastily into the courtyard and entered the house to leave the bags (*morales*) and tortilla cloths he had been given.

After some exchange had gone on and part of the repayment in bread had been accomplished, a group brought in seven more large baskets of bread. Some of the older women accompanying the party brought breads made in the shape of bulls. They rushed about holding the breads between their two hands and pretended to gore others until other women finally seized them and broke them to pieces. These breads in the [532] form of bulls (and sometimes other animals) are provided by the grandparents of the groom but are used only in the period from January until after Carnival according to some informants. However, this was August, so the informants must have been in error.

585 Before the exchange of clothing and bread 535 was completed, the godmothers began the 608 dancing. No one was supposed to dance until the godmothers began. All the early dancers were women, mostly elderly, dancing by themselves or in pairs. When the music began to play for a second dance, elderly women with more breads in the shape of bulls began running at various persons standing around and pretending to gore them with the animal until they began to dance.

585 The dancing was interrupted at this point by the eruption of a group of men and women into the courtyard carrying baskets, cooking pots, *comals*, water buckets, etc. Two men [482] carried on a pole a huge copper pot in which tamales had been cooked. This group began to dance and everyone cleared a place, primarily because the pots were black. After a time the dancers began to wipe their hands on the sooty

1: Beals E-5 (1940-1941) 1946 NU34 Tarasco NU34
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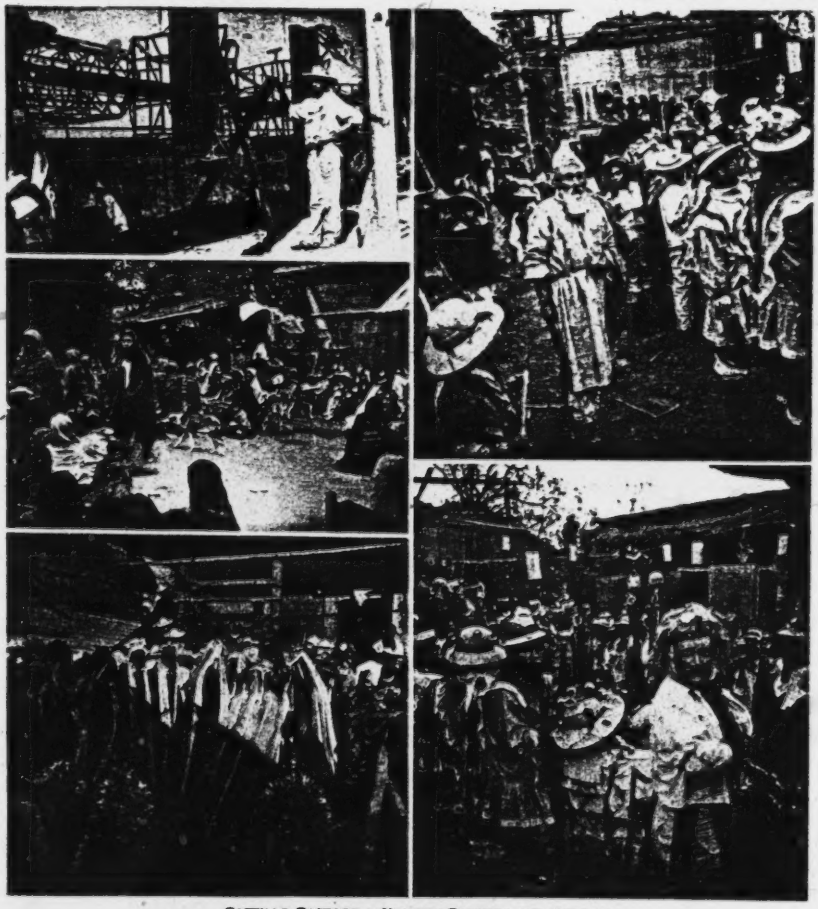

CASTILLO, PASTORELA, NEGRITO DANCERS, AND WEDDING.

Upper (left): Portion of the fireworks set (*castillo*) nearly completed. The fireworks maker is on the right. *Upper (right):* *Pastorela* at Capacuaro; at left is one of the "hermits." *Left (middle):* Large wedding in the patio in front of the house. The kitchen is at left, the temporary cooking shed in the center. The woman at left bears a cloth-covered dish with an offering for one of the godmothers. *Lower (left):* *Negrito* dancers performing at private house. The ribbons hang down to their heels. The "pin cushions" (foreground) are the dancers' head decorations. *Lower (right):* *Pastorela* at Capacuaro, with "*Barojas*" in foreground.

[End Plate 6]

2:Carrasco E-4, 5 (1945)1952
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796 The cult ceremonies are arranged after the Catholic yearly cycle of ceremonials. Every ceremonial has the rituals prescribed by the Catholic Church, but the popular form of the cult also includes elements of ritual-like dances, which are peculiar to the folk culture. Many other activities of a non-religious character, such as social gatherings, entertainment and trade, are also associated with religious celebrations.

There is also a folk organization of festivals based on the individual sponsorship of the ceremony or part of it. Sponsors are called *cargueros* and sponsorship *cargo* (literally, office). These cargos are related to the town government and economics, and are the main sphere where changes discussed in this chapter take place.

796 The people participate in ceremonials as members of the group (town, trade, etc.) 782 which is having the celebration. Personal participation also is determined by a personal life crisis. A person in need of help will ask a given saint for recovery from sickness, or success in travel or any other enterprise. He will invoke the saint when in danger in an accident or will beg for offspring or for finding a lost animal. A vow (Spanish, *manda*) is usually made in exchange for the saint's giving the supernatural help demanded. This vow is often a promise to sponsor a festival or participate in it as a dancer. Even if the vow is of a different nature, attendance at the saint's festival is generally the rule. The devotee will usually go in pilgrimage to the saint's shrine. Often an ex-voto is taken which records the miracle performed by the saint; these are little figures of silver, usually representing the part of the body healed (Spanish, *milagro*, miracle); or, (although this is more common among the mestizos than among the Tarascans) a picture is [532] made to depict the miracle and an explanation written *(retablo)*. Votive offerings are kept by the image as proof of its miraculousness. Another common vow is to take an ornament for the image, usually clothes. Thus, personal drive toward religion resolves into sponsorship or attendance at a festival.

796 Folk religious festivals *(fiestas)* and related activities of the cult form the main part of Tarascan folk religion. The description of these festivals and their organization take most of the space devoted to religion in the published community studies.[2]

2. For example, Beals, 1946, 36 out of 47 pp.; in Foster, 1948, 25 out of 35.

3:Beals, Carrasco & McCorkle E-5(1940-1942)1944
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352 are spread out for sleeping. The women sit on
516 the ground in kneeling position; the men either sit on their heels or on low wooden benches (burítu) or low chairs (uašánɛ́akua). In Parícutin, Ihuatzio, and some other towns, the
[532] benches are carved in zoomorphic forms. Hanging from the roof may be a shingle or small board on which to place small objects (sársu, *zarzo*). One or more wooden hooks (tirípatarakua) may hang from the ceiling. These and other items are illustrated in figures 16 and 17.

415 Usually outside the house there is one or more wooden troughs used for water storage (fig. 18).

In the Lake region, the furniture is similar, but
352 the clear-cut distinction in the use of structures is
342 lacking. Often one room serves all purposes.
184 If a separate kitchen exists, it may be just a lean-to against a wall of the house, open, or with
354 adobe walls. The use of the raised fireplace,

[Continued on p. 246]

ECONOMICS OF THE TARASCAN HOUSE

THE LOT

435 Lot prices vary considerably in Cherán. At the present time, the tendency is to sell lots by front footage in the central area, but square meters (39.3 in.²) are sometimes used as a base for prices also. In the case of lower-priced lots, probably the price is not set in terms of any specific area or frontage, but is the subject of discussion and ultimate agreement. In general, lots (without buildings) which front on the main street were valued in 1940 at 25 pesos a meter (39.3 in.). On the outskirts of the town prices were about 10 to 12 pesos a meter (39.3 in.).

WOODEN HOUSES

COST OF MATERIALS

342 The following tabulation presents the cost of
435 those materials which ordinarily are purchased according to various estimates. Variations in price are partly due to differences in size and quality, partly to the bargaining skill of the buyer, partly to the need of the vender to sell.

Pine planks, per doz., f. o. b.[1]	*Price in pesos*
Seven-vara (6.44-m.) planks 15 inches wide, 3 inches thick, dozen	6. 60
Range of other estimates	7. 00–9. 00
Delivery charge, heavy planks, per dozen	7. 00

[1] Price is about the same for 1-inch planks, which are shorter and must be sawed, and long 3-inch planks, which are adzed.

11: Boyd H-4, 5 (1953) 1958
NU34 Tarasco NU34

were the four orbs residing in the heavens.

Huriata daily glittered in the sky, but the Purépecha represented him symbolically with three concentric circles which signified his union with the moon at the moment they created Cueróhperi. The lovely daughter of wisdom, Cueróhperi, was represented as standing nude with her long hair gathered in the form of a crown, with her hands resting beneath her breasts offering perpetual nourishment, and with her womb always ready to give forth fruit. In her they saw nature, to whose immutable laws all things are obedient.

Dance of the Viejitos

Related to the above legend is the still famous Dance of the Viejitos (little old men). It has its origins in the ancient past, but how old it is no one knows. Such a dance existed before the days of the Conquest, and the influence of the legend of creation is discernible in it.

The dancers of the Tarascan villages around Lake Pátzcuaro (Fig. 1) carry heavy staffs with an animal's head carved on the handle. They wear white cotton trousers, tunics with red sashes tied at the side, wide-brimmed hats with low crowns, and painted wooden masks depicting old faces.

The musician directs the dancing *viejitos*, usually youths, who dance collectively and individually, each trying to outdo the other in steps and clowning. In one of their serious figures, called "the cross of the four stars," the dancers form four files, each pointing in one of the cardinal directions. The four stars presumably represent the four orbs within which was the abode of Curicaueri.

In the little village of Petamba, sometimes as many as forty *viejitos* take part. One dancer wears a mask of a pretty white face, symbolic of Cutzi, the moon goddess (Locke, 1956, p. 372, illustrates this mask). The dancers form two files and each one dances with the woman wearing the white mask; then they form a great circle around her; next, in pairs, they pay reverential respect to